

The Toxic Masculinity in Anthers and Stars by Kraei (2019)

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ABSTRACT

This research aims to show what kinds of figurative language are found in the poems anthology *Anthers and Stars* by Kraei. And describe the masculinity found from the explanation of figurative language. This research is a qualitative descriptive study. The writer uses theory of masculinity by Connell and Messerschmidt (2005). The subject of this research 2 chapters *Anthers and Stars* is the poetry anthology *The Great Fairy Ritual* by Kraei 2019. Data analysis uses qualitative descriptive techniques that produce descriptive data presentations in the form of sentences or words contained in the anthers and stars. the way of data collection is done by reading technique and note-taking technique. The results of this study indicate the use of figurative language, namely: metaphor, hyperbole, synecdoche, paradox, symbol, simile. figurative language found to be associated with toxic masculinity. In his poems, the characters are being described by their assigned sex and how the society perceived them with stigmas that highly attached with themselves. By using figurative language, writer found to describe and address this issue of masculinity in the poem.

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1. Introduction

Poem can be defined as a literary text which expresses emotions or ideas that is delivered through a collection of words. It helps readers increasing not only language skills but also their vocabulary items. Furthermore, poem will drill readers' reading abilities through comprehending its meaning and at the further stage their speaking skills will also improve through delivering their ideas to other students concerning to the meaning, moral value, or thoughts wrapped in poem (Raisa, dkk., 2017, p. 2).

In poem, there are some elements such as rhythm, rhyme, stanza, tone, theme and also figurative language which plays an important role in delivering meaning through words. Figurative language is characterized by figures of speech—language that compares, exaggerates, or means something other than what it first appears to mean (Raisa, 2017, p. 2). The intended meanings that stay behind the poem through figurative language can be contained with issues that are living around the readers—one kind of the issues is the social issue which is toxic masculinity.

Furthermore, figurative language can lead us as the readers to understand the hidden meaning which can be about the masculinity or toxic masculinity because it contains the diversity of language that can be used for the poet to develop their ideas in writing a poem. It has a special effect to say something other than ordinary ways. The critical fact that emerges from the foregoing is that, figurative language constitutes the cornerstone of the literariness or ornamental nature of literary language, as it enables the researcher to exploit and manipulate the latent potentials of language, in sundry ways, for specific stylistic effects (Yeibo, 2012a). It plays a major role in compelling literary works. Its primary purpose is to force readers to imagine what an author means with an expression or statement. Using figurative language is an effective way of communicating an idea that is not easily understood because of its complexity.

According to Giroux and Willston (as cited in Jaroenroop, 2004, p. 101), there are many kinds of figurative language. They classify the most common figurative language into nine types which are: symbol, simile, personification, metaphor, hyperbole, litotes, metonymy. These types are used to express the author's thoughts through the literary works. One of the literary works that use figurative language to express the author's feeling is the collected poems entitled 'the great fairy rituals' written by Kraie in 2019.

Jenkin, N., & Vroegh, K published a contemporary essay of the concept of Masculinity and Femininity. They wrote that in the broader sense, masculinity as well as femininity is perceived and categorized by middle-class American men and women within two personality concepts; if one born with assigned male as their sex, then the traits of masculinity such as "*strong, confident, energetic, ambitious, personable, and courteous*" is automatically attached to them. On the other hand, the one born with assigned female as their sex, traits such as "*affectionate, charming, graceful, sociable, understanding, thoughtful, and good-natured*" is automatically attached to them. These traits are historically quantified based on desirable qualities that have been set on the society. Thus, those who fail to fall into those categories based on their assigned sex or those who have the least traits attached to them as a male or female are often perceived negative and often unflavored by their surroundings. In short, an emotionally unstable, insecure, coward, immature and whiny male is often seen as not masculine enough and often marginalized. (Jenkin & Vroegh', 1969).

As to proceed on examining the issue on masculinity in this thesis, the writer will be using one of language devices to problematize the issue of masculinity. Language greatly influences literary works. It is because language is the main media in literary works. The main media here means that language as a means of communication must be interpreted diverse and with a wide scope (Yadafle, et al., 2020, p. 42). One form of literary work that depends on language as its delivery medium is poetry. This is in line with what Hudson said (as cited in Aminudin, 2013, p. 134), that poetry is a form of literary work in which the nature of illusion and imagination uses language.

The writer conducted research on the poetry anthology *The Great Fairy Ritual* by Kraei. His poetry consists of 13 chapters. This research will only focus on two chapters of a collection of poems, namely 'anthers' and 'star'. These two chapters use figurative language to express the author's thoughts about the work. Antera consists of six poems, each of which is prohibited from expressing her feelings because of the gendered nature that society builds on her as someone who was born male, but not male. Meanwhile, in the 'star' chapter, there are three poems that describe the irritated state of the subject 'I' when the subject faces society.

2. Review of Literature

The writer haven't found a research similar to the poem that writer analyzed and found the same research but different that is being analyzed. The writer presents some previous researchs which related to the research, as follows: (Nguyen, 2000) in his article entitled *The Remasculinisation of Chinese America: Race, Violence, and the Novel* discusses the process of remasculinisation of Asian American in late 1960's, he states that as a part of the radicalization progress of the Chinese American Men, they began to see violence as a "tool" for Asian American men to regain their masculinity. Violence, in this context, has been seen as a part of American identity and characteristic of normative masculinity. Then, he also delivers that "It was initially used by American history to emasculate Chinese American men by exploiting their labor and excluding them from American society" (p:130), it means that it is used as a weapon targeted at them. As the realization of the violence, the movement gradually became the point element of the shared experience between Asian Americans and other Americans.

Nguyen also mentions Frank Chin and Gus Lee as the icons of Chinese American men who represented the American and Asian American body politic as a violent one. He discusses on their works particularly Chin's Donald Duk as well as Lee's China Boy and Honor and Duty. He argues that through literature, Chinese American men can share the essential role of narrative in justifying violence as—what I have stated earlier—a part of American identity and characteristic, where it remains to be inherit by the Americans but learned by the immigrants, in this context, Chinese Americans. The similarity between literature and violence share based on Nguyen, is that they are both public acts. Thus as Chinese American men writers began to see this as a "tool" they could also use for agency, rather than only as a weapon that targeted them as an object. They use the narration to perceive public identity, not only for the characters or objects they made but for themselves as well. It is used to act out against the violent exclusion against those who fail to match the profile of ideal subject (white, heterosexual).

Meanwhile, Engen (2011) redefines queer spaces through performance in poems and juxtaposes between activism and queer theory that mainly revolves on Allen Ginsberg poetry. He states that the idea of Ginsberg poetry is honest and transparent confession (p. 5); busting from walls, screaming on their knees in subways, balling in parks, waving genitals on roofs and finding pleasure on the nightmare of psychiatric wards. These activities are listed in Ginsberg's poem challenge the "*timidities of writing*" (John on Engen, p. 2). This shows that the poem itself is a form a true self-identity revealing or what Engen calls as "*barrier-breaker*" of Allen Ginsberg as a poet. This consequently makes Engen also speaks briefly of Butler who theorize "*gender and sex are not inner essence but things that only exist in our actions, dress, bodily comportment and mannerism*" and that "*gender and sexuality must be constantly re-performed*" (p. 6). In his article, Engen also opposes an analysis on Ginsberg poem as something that is merely performed, and not performative. But he argues that Ginsberg's attempt to liberate the individual in his poem of celebrating identity in the face of repressive society is counted as performative; meaning that the individual in his poem is not merely *performed* his identity.

Thus, Engen further argues that we cannot simply change gender like we "*change a shirt*", it means that gender is not flexible. It drives through a complicated construction before one can define their own fixed gender identity and although that it is constantly being constructed, there will always be a stigma attached as a result of disobeying the normativity.

As the understanding of Butler's Performativity which previously discussed by Engen (2011) and the usage of violence discussed by Nguyen (2001), Andersson (2008) examines on the issue of masculinity and violence which relate to the previous research brought up before. He opens the writing by saying that men often affected by violence in different ways; as a perpetrators or as victims and they have automatically become inseparable. However, how violence becomes related to masculinity and the doing of gender is "*culturally dependent*" (p. 141). According to Christine (1986) on Andersson (2008), there must be some traits to be considered one as a victim. The ideal would be "*morally irreproachable in order to be awarded complete and legitimate status as a victim; one example of an ideal victim would be an elderly lady*". Now this statement is discouraging to be put side by side with young men's status, simply because they do not fit the standard trait to be considered as a victim for their moral responsibility is often questioned. He further argues that as a cultural category, the victim is related to "*weakness, passivity and suffering, and can therefore be seen as an unwanted or dispreffered category*"(142) which rather contrary to the common definition of masculine. At this point masculinity is no longer regarded as a way of being but as a "*field of conflict that men have to traverse in a quest for coherence*" (139).

The definition might also enlighten the understanding of masculinity within a limiting order of symbolic meaning. I will constantly negotiate, produce, and reproduce what it takes to be 'masculine' or you have to do certain things to prove your 'masculinity' in relation to the surrounding culture as well as social culture given.

All the previous research are mostly discussing on race, gender, and sexuality in American literature in which helps me to comprehend and broaden my understanding about these topics and what problematize them. However, I found things that might be related to those topics are have yet to be discussed. It mainly focuses on the social origin and the development of lesbian and homosexual identities and communities among exclusive white, middle class European or American.

Some men accepts the concept of traditional masculinity for example : traditionally masculine men should be strong, aggressive, confident, etc. They hesitate to share their problem with others because they think others will consider them weak and it's costly for them to admit that they are emotionally upset. Men follow the concept of masculinity as they think they are powerful in the light of Holy Qur'an just as and women have rights like the rights of men in a just manner, and the men have a degree (of advantage) over them (Bam, 1981).

But some others accept the concept of nontraditional masculinity and they feel it true for example, nontraditionally masculine men might be nurturing, perhaps passive, and expressive. But reality is that masculinity consists of those behaviors, languages and practices, existing in specific cultural and organizational locations, which are commonly associated with males and thus culturally defined as not feminine because some how they feel women inferior to them. A key assumption here is that masculinity is not a fixed entity, there being no singular standard for this concept. The social construction of gender is actually a system of power that not only divides men and women as masculine and feminine but typically also assign roles to men and women according to their own strength like that men can do laboring work but women cannot do that easily if they do, male raise so many difficulties in front of them because they think that is against the natures and womankind. They also think it is ridiculous for women to run a locomotive and for men does the laundry.

Some men agree only for limited freedom of women, they does not understand a woman's pride and needs to join politics, forces and engineering or medical fields only some men are agreeing to equality of both. Masculine men are courageous, able to resist the pressure of events around them. They have capabilities to fulfill all own and other's needs. They are allowing others to be feel safe with them and do not permit anyone to overstep their boundaries. Early years of the twentieth century, woman walking alone on the streets was not considered safe or appropriate. At that time males think that Women should be confined with their duties of childbearing and house tending only. Now still some men want women must obey them without any question. They never care about the right of women and they want to confine them only in the house and want to make dependent of them by this way they make their supremacy on them (Spence,1884).

While others facilitate them because they think their own responsibility and enhancing change to share both public and private space to lead prosperous life because it is an urgent need of modernization. They believe that empowerment of women cannot be achieved in a vacuum, men must support along in the process of change, like when women try to gain power and control over their own lives. Nontraditional men honor women and treat them with respect. Nontraditional men strongly act upon the Holy Prophet PBUH saying as he himself said: "He who has a daughter and who teaches her good manners and improves her education and then manumits and marries her will get a double reward." Men try to maintain their masculinity by solving their problems alone without talking about those. Men take decisions without emotional affects. Some men think women should avoid the conflicts and ever try to spend a peaceful life. According to them, Women should not be allowed to raise voice for divorce. While nontraditional men are accepting this, both husband and wife should be allowed to have same grounds for divorce.

According to Connell and Messerschmidt (2005) is a pattern of a practice that justifies the domination of men over women. Thus, the formulation includes the idea that men who do not display dominant masculinity will not be considered as normal. Worse, their masculinity is considered wrong and not *manly*. Masculinity that is considered normative in then linked to characteristics such as being white, heterosexual, and coming from the middle class because the idea of "male" is archived through systems in society that involve culture, institutions, and persuasions. Although it is considered rather abstract and not absolute, this set of characteristic is considered normative as the measure of masculinity of a man.

Men who does not fit within this strict definition of what is "manly" are ostracized and considered not "real men." This idea forces and encourages men to behave in a certain way or else they will forfeit their "manliness" (Edwards & Jones, 2009). Second, stereotypical ideas about masculinity for men lead to stereotypical ideas of femininity for women also. The dichotomous way society views masculinity and femininity necessitates that men must act one way, and women must act the other

Figurative Language

There are 7 kinds of figurative language expressions. Although each experts has their own definition about type of figurative language, but they share the same essences, they are:

a. Simile

Simile is a comparison between two objects or objects of different types, but it has a point in common. Simile usually marked with the word: like, as, so, Appear, seem, more than (Siswanto, 2002: 24).

Examples: Tom eats like a horse

My girlfriend is like a doll

b. Metaphor

Metaphor is like a simile. Metaphor also compare between objects that have a common point, but without the use of certain words such as: like, as, etc. (Siswanto, 2002, p. 27). The general term that be will use for the figure of speech that make up figurative language is metaphor, much as the term imagery, which narrowly refers to visual phenomena, is nevertheless used to cover other sense impressions as well (Potter, 1967, p. 53). The basic process of metaphor is the comparison of things that are largely dissimilar, but have at least one characteristic in common. The metaphor process is that something is being compared, explicitly or implicitly to something else. Metaphor is inherent not only in imaginative literature but in all speech and writing because of its precision, economy, and immediacy as well (Potter, 1967, p. 56).

Examples: Life is a hungry animal

The teacher is a hero without badge

c. Personification

Personification is the depiction of inanimate objects or not human either invisible or abstract which are treated as if they were humans Siswanto (2002: p. 29). According to Frederick (1988, p. 48), Personification is a figure that bestows human traits on anything non- human; it gives the attributes of a human being to an animal, an object or a concept.

Examples: This ship is taking me far away

The wind stood up and gave a shout

d. Hyperbole

Hyperbole is used by the poet in the portrayal of objects, ideas and others to give weight to excessive pressure to obtain intense effects. Hyperbole is simply exaggeration, but exaggeration in the service of truth (Siswanto, 2002, p. 34).

Examples: Let's have dinner, I am starving

When she was in Japan, she spent ton of money

e. Synecdoche

Synecdoche is a style that is reflected in the packaging portion manifestations, but already includes a whole Siswanto (2002:39). It is the whole is replaced by the part or the part by the whole (Barnet, et al., 1963: 335).

Example: His word can be trusted

I won't let him come under my roof

f. Paradox

Paradox is part of a style that uses contradictory phenomenon, but if examined actually show the truth Siswanto (2002:41). According to Perrine (1974: 649) paradox is an apparent contradiction that is nevertheless somehow true.

Example: The child is father of the man

(the nature of one's earlier life affects later ideas and attitude)

g. Symbol

Symbol is something more that we can catch Siswanto (2002: 43). According to Perrine (1974: 628) a symbol may be defined as something that means more than what is it.

3. Method of Research

The method of this research, the writer uses descriptive analysis approach, which is qualitative in nature. According to (Maxwell, p. 1996) Qualitative research design focuses on specific situations or people and emphasizes on words rather than number. Furthermore, (Crasswell, J. W. 2003) defines qualitative research as an inquiry process to comprehend social problem, based on building a holistic complex picture. Created by word, reporting views of informants in detail, and conducted in a natural setting.

Moreover, the writer uses an objective approach as the method to analyze the intrinsic elements of the poems. Objective approach concerns to a work of literature as something that stands free from extrinsic relations to the poet, or to the audience, or to the envioning world. According to Abrams (2009: 63), objective approach describes the literary product as a self-sufficient and autonomous object, or else as a world-in-itself, which is to be contemplated as its own end, and to be analyzed and judged by intrinsic criteria: such as its complexity, coherence, equilibrium, integrity, and the interrelations of its component elements. Additionally, objective approach is free from author's experience and social culture background.

4. Discussion

A. Figurative Language

Anthers's Poem Analysis

Anthers is a chapter from a series of poem collection by Kraie. This poem source in *The Great Fairy Rituals*' book. This chapter consists of six concrete poem along with illustrations drawn on the page. The figurative language in "*anthers*" consists of metaphor, hyperbole, synecdoche, paradox, symbol and simile.

a. Metaphor

You are delicate
/You are soft/
You are angelic
/You are graceful/
You are beautiful

In the line above the poet use *soft* and *delicate* to describe the word girls that is being described in the poem. The poem use these two adjectives in comparison with the idea of girls in general. It does not mean that the girl in the poem can be touched or that she has a nice soft skin, this is another way to address the stereotype of a girl with her caring and fragile side. Thus, the poem describes the girl in the poem as *soft* and *delicate* along with the other adjectives such as *graceful* and *beautiful*.

Another metaphor can be seen again in another lines, such as "*The day you ride the horses*", "*Saber in your hand*" and "*Warcry on your tongue*". (It also indicates description of sexual activities which lead to a judgment. The girl that was perceived as *soft* and *delicate* turns into something opposite in the next stanza once she does these activities; rides the horses, gripping saber on her hand whilst making noises.

As similar with, another stanza in another page is also talking about the same thing.

*/Why would you tell boys they can't be soft/
Grow flowers in their hair
And be strong
At the same time
When they can?*

The first line in this stanza was talked about *softness* to embody a human. While the other one was talked about how the girls should be always soft and delicate, this poem talked about the equality of adjective embodiment in humans. Kraie, in this context, was want to pursue an idea of equality that if girls should be *soft* then why boys did not be *soft* too. Another metaphor can be found on page 48.

*/But times have changed/
I can be honest
-grateful*

As similar with line 12, the poet said “*times have changed*” which marked the last metaphor was used in this chapter. On this line, the poet did not necessarily mean the time in literal meaning as in a point measured in hours and minutes but more of like the process of existence in which the “I” live in.

b. Hyperbole

The poem also use hyperbole in one of their poems in the chapter “*anther*”.

*/Living millions of years with flowers all over her/
/Withstood scorching heat and sheer cold/
Tell the boys tell the girls tell them all
They can be strong
Like earth*

In this stanza, the poem was wanted to deliver the idea of what both boys and girls had been through. In stanza two particularly line 1 and 2, the poem exaggerates that the girl in their poem has *Living millions of years with flowers all over her*. The use of word millions of years was categorized as an exaggeration because no human beings have ever lived that long.

c. Synecdoche

The use of synecdoche can be seen in this chapter as follows:

*You're such a girl
I wasn't surprised to hear that directed to me
From a girl
It just saddens me to see the use of your own self
As a measure of insult – or the fact that it has
/Become one most disgraceful for the masculine/*

Synecdoche is the use of the part for the whole or the whole as a part. In this stanza, the poet points at “masculine” in the last line. The word masculine itself was often attached as a trait of a man. But in this context, the poet did mean a trait that is

attached to a man in the world when they say the world “masculine”. The word *masculine* in the last line represents man.

d. Paradox

Paradox was a statement that is apparently contradictory but a deeper level is in fact. The use of paradox can be seen in one of the poems in *anthers* as follow:

*-/a cruel sense of humour/
-invisible illusions
(page 46)*

In this stanza line 1: “*a cruel sense of humour*”. This was a paradoxical statement in which showing contradictory. The fact that humor often affiliated with something joyful and adding the word *cruel* in the same sentence with the word *humour* means that it was ironically funny to the poet.

e. Symbol

Kraie was used flower as symbolism in their poem. The use of flower as a symbol of femininity can be seen in these two stanzas.

<i>Why would you tell boys they can't be soft Grow flowers in their hair And be strong At the same time When they can?</i>	<i>Living millions of years with flowers all over her Withstood scorching heat and sheer cold Tell the boys tell the girls tell them all They can be strong Like earth</i>
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As it has been stated, the use of flowers in this section symbolized femininity. In the first stanza line 2, Kraire was talked about the boys that was not allow to “grow flowers” in their hair because if they did, they were no longer perceived as masculine. While in the second stanza line 1, the flowers was still symbolized femininity but the context is that it is something that represents a girl.

f. Simile

Almost the same but not similar, simile was often made mistaken as metaphor. Simile is not that complex. Usually it is characterized or indicated by connectives such as: like, as, similar to, resembles with and so on. Simile can be found in this chapter in this stanza.

*Soft
Compassionate
Beautiful
Fragile
Believe me
That is all of that but fragile
And no
She does not come with a grip
Like a mug
She is not for you to drink*

*Actually
You might seem
Like a paper cup
To her
You say
Drink drink drink
Look at you
Thirsty for everything
You have always been empty
Your sole reason
Of asking
Her*

In line 9:

*"She does not come with a grip
Like a mug"*

Here, Kraire use metaphor to refer a touching activity towards the girl in their poem. They use mug to represent a girl's body and paper cup to represent a boy's desire to always *drink* girls.

Stars' Poem Analysis

Stars was a chapter from a series of poem collection by Kraire. This chapter consisted of eight pages of concrete poetries along with illustrations drawn on the page. The figurative language in "*stars*" consisted of metaphor, personification, hyperbole, symbol and simile.

a. Personification

The most used figurative language in this chapter mainly revolves on the use of personification. Here are some personifications that can be seen in "*The Great Fairy Rituals*" particularly in *stars* chapter are listed as follows:

*/My heart said/
I don't want to remain a secret
/My mind said/
Let me be your guide
/My fingers started/
To create*

In this poem particularly stanza line 1, 3 and 5 the poet was used *heart*, *mind* and *fingers* as personification to embody themselves as the person who spoke behind the poetry. They use of these nouns to represent an individual that influenced their way of thinking in responding their surroundings. Kraire also used personification in this stanza:

*Fifteen years after my cut
I decided to hide no more
The rainbow in my veins is a gift
Why not share its wonders
Let it glow through my skin*

*/As love and passion arrive/
From my eyes and hands
To everyone I meet*

This is the third stanza from the poem on page 53. In line 6, the poet representing *love* and *passion* to have human mannerism which is *arrive*. In this context, the poets wanted to represent these nouns as human characteristic that embodies them as a person. Another personification can be found on page 55.

<i>From where I come from</i>	<i>Not cured</i>
<i>They thought</i>	<i>It's not a damn illness</i>
<i>/Disease/</i>	<i>It's not a damn obstruction</i>
<i>Should be disciplined</i>	

In this stanza line 3 and 4, the poets want to deliver that in the place he belongs to, *disease* can be interpreted as two different things: having personality that against heteronormativity (queer) or instability of a person's mental state. The poet the further explains that this *disease* should be *disciplined*. In this context, *disease* is being seen as having a the capability of human trait to receive a consequences of being "punished" in order to correct disobedience (being a queer/being mentally ill).

Personification in chapter *stars* is used to visualize an object or a concept in human being. In this series of poems, Kraire give attribute of human being to many expressions such as *love*, *passion*, *mind*, or objects such as *heart*, *fingers*, and *disease*.

b. Metaphor

The most used of figurative language in this chapter is metaphor. There are some metaphors that can be seen in "*The Great Fairy Rituals*" particularly in *anthers's* chapter are listed below:

<i>I was put in a cage</i>	<i>My skin turns to steel</i>	<i>If I was sorry</i>
<i>I'm longing to leave</i>	<i>My ribs to the bars</i>	<i>Not to you</i>
<i>Too long</i>	<i>My heart to a lock</i>	<i>But to myself</i>
	<i>My vision to just sight</i>	

In this stanza line 1, 4, 5 and 6 the poets use several metaphors. The first one could be seen in the first line in which Kraire substitute the situation where they could be as free with the word *cage*. In this context, the subject "I" in this poem is placed inside a structure of wires in which birds or other animals are confined. Instead, they want to tell the readers that they are being trapped in a situation in which they can't express themselves freely.

The outcome of the situation in which the subject "I" in the poet is facing then further explains in the second stanza particularly line 4, 5, and 6. Kraire use metaphor to explain how the subject has become; *skin turns into steel*, *ribs to the bars*, and *heart to a lock*. Bringing back the context in which the subject "I" in the poem being locked in a cage, this subject has grown even more strong in every aspect, be it physically, mentally, or psychologically.

c. Symbol

Kraire use the word rainbow and colours as the symbol in chapter *stars*. The use of symbol can be seen in their poem on page 53:

<i>I knew they hated those with a rainbow in their veins I cut my fingertips a little at the age of six And out poured colours And told no one</i>	<i>Thirteen years later A friend of mine stepped on broken glass I went to aid him But I wasn't washing red off his wounds It was an array of colours I showed him my cut And the colours that came out of it We cried in an embrace</i>	<i>Fifteen years after my cut I decided to hide no more The rainbow in my veins is a gift Why not share its wonders Let it glow through my skin As love and passion arrive From my eyes and hands To everyone I meet</i>
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-rainbow veins

In this poem, Kraire was repeated the word *rainbow* and *colours* two times. The word *rainbow* appears in line 2 in the first stanza and line 16 in the second stanza. The use of rainbow as a symbol in this context could be about his true identity as someone who against the heteronormativity. In the first two opening lines, they write “I knew they hated those with a rainbow in their veins”. Taking back to the context that this entire poem series is about their journey of opening themselves up to the public, this could be mean that the rainbow in this context means that he is a part of a queer community.

The next symbol that can be seen in this poem is colour. In line 4 the first stanza, they write: “I cut my fingertips a little at the age of six and out poured colors”. Prior to this line, Kraire already mentioned the word rainbow as the symbol of his identity and through the use of colour as the next symbol; it could be mean that colour as something that bleeds out of their skin when they cut their fingertips. In this context the purpose of using colour as symbol is to explain the blood and since the subject in the poem is described as having *rainbow* in their veins, the blood is just not red but could be more than one colour.

d. Hyperbole

Still in the same poem, the use of hyperbole can be seen on the third stanza line 5. They write: “Let it glow through my skin”. The context from this one is still talking about the subject identity as having rainbow in their veins, thus the fifth line of the third stanza is a form of exaggeration which can be considered as hyperbole.

e. Simile

Simile usually characterized or indicated by connectives such as like, as, similar to, resembles with and so on. But in this case, the writer found a simile with no connectives but still delivers the same meaning:

<i>I was put in a cage I'm longing to leave Too long</i>	<i>My skin turns to steel My ribs to the bars My heart to a lock My vision to just sight</i>	<i>If I was sorry Not to you But to myself</i>
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On page 54, the use of simile can be found in the second stanza line 7: “My vision to just sight”. In this context, vision and sight hold the same ideal meaning and Kraire juxtapose these two words in line to compare the same meaning.

From the analysis above, the writer concluded that the poets use figurative language in their series of poem to represent their identity as a queer; be it through a description of the traits that the subject of the poetry possess, the surroundings in which the character “I” in the poem has to face, and the depiction of toxic heteronormativity and how the subject tries to adjust themselves on that situation.

Kraie in his interview on Poetalks on Spotify claims that this series of poem collection is a way for them to tell the story their lives. He explicitly says that this particular work is a medium for him to express his infuriation towards toxic masculinity and claim that he is far from the stereotype of a masculine man. He also specifically talks about the use of flower as the metaphor to describe his preference of interest that categorizes them to be more feminine rather than masculine.

Toxic Masculinity

The concept of masculinity has actually never defined as an exact theory. Kimel (2000) points out that the meaning of masculinity and femininity may vary from one society or culture to another, within any society or culture over time, within each individuals over time, and perhaps most important, among different individuals in one group at one point in time. In this sense, masculinity can be seen as a series of traits made by society to define whether a person considered as masculine or not. Beyond that, there is a type of normative stigma within the society which addressed as toxic masculinity in which “a heterosexual masculinity that is threatened by anything associated with femininity” (Weiser & Miltner, 2015). Therefore, toxic masculinity can be considered as part of the overarching idea of hegemonic masculinity because these traits of toxic masculinity are widely accepted and expected of men.

According to Connell and Messerschmidt (2005) it is a pattern of a practice that justifies the domination of men over women. Thus, the formulation that was included on the idea that men who did not display dominant masculinity will not be considered as normal. As worse as, their masculinity was considered wrong and not manly. Masculinity that is considered normative in then linked to characteristics such as being white, heterosexual, and coming from the middle class because the idea of “male” was archived through systems in society that involve culture, institutions, and persuasions. Although was considered rather abstract and not absolute, this set of characteristic was considered normative as the measure of masculinity of a man.

Now according to the poet, Kraie, a series of illustration and poem collection entitled “*The Great Fairy Rituals*” is a life story of a fairy. Kraie, themselves explained that this poem told a story about a fairy; from the day they were born, their experience with people, and the struggle they had to face in daily basis. The poem itself was a media for Kraie to talk about who they really are as they perceive themselves as a fairy. Particularly in *anthers* and *stars* chapters, Kraie talked about how their surrounding was against the idea of their true self.

In *anthers*, Kraire opens the chapter with a three stanzas poem entitled *magical intelligence device*. To prove that this poem collections is their journal, Kraire wrote:

*i come here
when i am
afraid/lonely/sad/bored*

The opening indicates that Kraire use poetry as an act to open up about their true self. Being in this poetry means that they can tell the story of who they really are as well as the emotion that they have been keeping inside and too afraid to let out. The next poem, they address the issue on how the idea of masculine and feminine is perceived through their surroundings.

*You're such a girl
I wasn't surprised to hear that directed to me
From a girl
It just saddens me to see the use of your own self
As a measure of insult – or the fact that it has
Become one most disgraceful for the masculine*

Now, this is what Banet-Weiser & Miltner (2015) say about a hegemonic masculinity. It is a heterosexual masculinity that is threatened by anything associated with femininity. In this context, the fairy in the poem are being called as a girl as an insult from another girl. The fairy state that they are not surprised with this, meaning that it usually happens in their surroundings. The story goes on to his next poem,

<i>I come from a place Where crying boys are told That crying Is for girls</i>	<i>This place too Is confused Because when those boys Are demanded a sense Of compassion By their loved ones They cry And are told That They Were raised Uncompassionately And are uncompassionate</i>	<i>I come from a place Where crying girls are told That crying Is okay Because you are meant to cry Unlike boys Because you are delicate You are delicate You are soft You are angelic You are graceful You are beautiful You are meant to cry</i>
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Kraire go further on the stigma which relies on both masculinity and femininity in this section. Such emotion as crying is highly linked as a feminine trait to the point that crying is only for girls. Connell and Messerschmidt (2005) also argue that hegemonic masculinity tends to be associated with internal and emotional conflicts within men. This is related to their need for power, which in the process that most likely to involve a dehumanizing for other groups and resulting in a lack of empathy and emotional connection with others and even with themselves.

The description of emotions such as delicate, soft, angelic, beautiful are referred or belong to girls. The 'place' that being said in the poem can also be mean as the society or Kraire surroundings. Not only, they set a stigma of what it is to be masculine and feminine, but also what it is to be not feminine and masculine. In line with sexual identity of the characters in the poem, Kraire continues:

*However
The day you ride the roses
Naked
Saber in your hand
Warcry on your tongue*

*Is the day you are
Un-angelic
Un-graceful
Un-beautiful
Uncompassionate*

It can be inferred that if a girl opposes the feminine traits that society attached to her, she is no longer perceived as an ideal girl. The metaphor that Kraie use to describe sexual activity in this stanza indicates problematize the stigma that usually happen to a girl, as at first they usually seen as an *angelic, graceful, beautiful* but as soon as they go against it, the traits that were being attached to them are suddenly gone.

Since Kraire is Indonesia, it is important to underline that the place in which they grow up to be putting under consideration in examining the poem. On writing his poem they relate to their prior experience in hiding their preference. Due to limited platforms of expressing themselves, they recently just came out as a queer and preferred to be addressed as they or them as their pronouns.

Many Indonesians, as per article said, are highly against the idea of same-sex attraction. It is unrelated to the majority's religion practices and often being seen as illness and or abnormality but as time goes by, the cultural point of views have gradually defend LGBTQ+ people in order to express themselves. This can also be found in Kraie's poem as follows:

*From where I came from
I'm not supposed to wear flowers
I'm supposed to be the stone hard
Or ox strong
But I do not own these warrior talents
I'm a pleione
I flourish not in battle*

*But in the spring
From where I came from
I'm not supposed to wear flowers
Or be of flowers
But times have changed
I can be honest*

This stanza tells about a place in which the poet, Kraire, lives and how they were being treated and being told what to do to fulfill a standard of a man. The last two lines sum up the current situation, in which the time Kraire wrote and published the poem. In the next chapter entitled *stars*, Kraire begins to considering about revealing his true identity to the audience. They write:

*My heart said
I don't want to remain a secret
My mind said
Let me be your guide
My fingers started
To create
The magic is conceived*

Prior to this chapter, the examination on the use of figurative language in this series of poems is to express by twisting the normal meaning of word. Butler (1988) states that

“gender is instituted by mundane acts of the body [and] an identity tenuously constituted in time”. From this opening, it could be the phase in which the subject of the poem considering to open themselves up for the reader. Personifications are also used in the stanza to indicate that the subject is ready to reveal themselves to the public.

4.

5. 5. Conclusion

The series of poem collections, Kraie shows a depiction of toxic masculinity in which heavily influenced by some identification process within himself. In his poems, the characters are being described by their assigned sex and how the society perceived them with stigmas that highly attached with themselves. By using figurative language, Kraire describe and address this issue of masculinity in his poem descriptively yet in the most implicit way possible. The reason why they did it in such implicit way is because this topic is still too sensitive to their audience in indonesia, thus they chose figurative language to conceal the taboo and yet they still be able to deliver the message of their stories in a complete and honest manner. The problematization of masculinity in their poem mainly revolves on their surroundings that still too rigid and refused to look at tthey ottheyr perspectives, when it comes to sexual identity. They, however, questions this limitation and emotional conflicts that they felt throughout the process.

In line with this, on to the next chapter, they finally braves himself to open up with the readers about his identity. This is what Butler (1988) calls performativity. Through a process of changing and constructing identity, the subject in Kraire’s poem can finally be honest about who they truly are.

In conclusion, this research shows that Connell and Messerschmidt (2005) and Butler (1988) theories are able to address the problematization of masculinity that happens to some men who suffered from the stigma of society that constantly demands them to be manly all the time. It proves that one’s identity is not something that is fixed, ever since they were born. Instead, they will have to routinely construct and change their identity until finally they came to the final state. Even the final state is not considered final, because time keeps moving and we ought to adjust with the given situation.

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